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letters which the author includes are the *Bay Psalm Book* and Wigglesworth's *Day of Doom*. There is a chapter entitled "Literature in America from 1700 to 1776." But William Byrd of Westover, whose clear, sparkling style is one of the most charming in pre-Revolutionary letters, is omitted, being relegated to a chapter at the end of the book called "The Rest of the Story." In a passage at the end of the book in which Professor Wendell treats, among other writers, Irving, Cooper, and Poe, he observes that that school of writers (Irving, Cooper, and Poe included) "never dealt with deeply significant matters." "For the serious literature of America," he concludes, "we must revert to New England."

The secret of some of these blunders is probably that suggested in the naïve astonishment with which Professor Wendell, coming to the eighteenth century, discovers that at that time "The most important town in America was not Boston, but Philadelphia." In other places Professor Wendell's views are apt to arouse controversy, as when he calls Whittier "superficially commonplace," or Poe "meretricious." But for the most part, genuinely controversial matter is introduced as such and gives to the book no little of its piquancy and character. Is it too much to hope that some day we may have another edition exhibiting all the human charm and the genius of this, but free from fundamental errors, as well as from those errors of judgment which arise from incorrect premises? Such a work might well prove a classic.

JAMES ROUTH.

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THE NEW HESPERIDES. By Joel Elias Spingarn. New York: Sturgis & Walton Company. 1911.

The prospective reader who opens this slender volume expecting to find in it only such mediocre verse as is most of our present-day poetry, has in store for him a delightful surprise. For these are true poems—of a minor singer, to be sure, but one to whom there has indeed been vouchsafed some portion of the divine afflatus. Finished workmanship, melody, aptness of phrase, depth of passion and of thought—all are here. It would be a pleasure to treat individually and at some length

each of Dr. Spingarn's thirteen poems; instead, a few words of comment must suffice.

The most pretentious poem of the collection is *The New Hesperides*, a noble ode read before the Phi Beta Kappa Society of Columbia University. Having as its central thought

Only the seeker worthy of the quest  
Shall find the perfect land,

it holds that, if

True to ourselves, true to the dream, and true  
To the sweet stars emblazoned in the blue,

we may here in our western world come to see

. . . . That happier day  
When man with God shall in one godhead reign.

The *Prothalamion* naturally suggests comparison with Spenser's celebrated "spousall verse," than which it is less pagan and sensuous, and correspondingly more thoughtful. But the best poems in the book are the simpler verses gathered under the general title *Young Love*. In these, three characteristics are chiefly apparent: a passion that is genuine, deep and pure; a discerning love of nature; and a use of words that combines precision with music and pleasing imagery. C. M. N.

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INTRODUCTION TO BIBLE STUDY. By F. V. N. Painter. Boston: Sibley & Company.

This attractive little volume of two hundred and sixty-five pages is written from a pedagogical point of view and is intended especially for young students. The author's purpose is "to set forth the literary, historical, and ethical value of the Bible." The book consists of fourteen chapters, the first of which deals with the relation of the Bible to modern life. The chapters that follow are discussions of the several books, giving brief analyses of their contents and furnishing an interesting connected narrative of the main facts and incidents of Old Testament history. Its convenient size, its lucid and scholarly presentation of facts,